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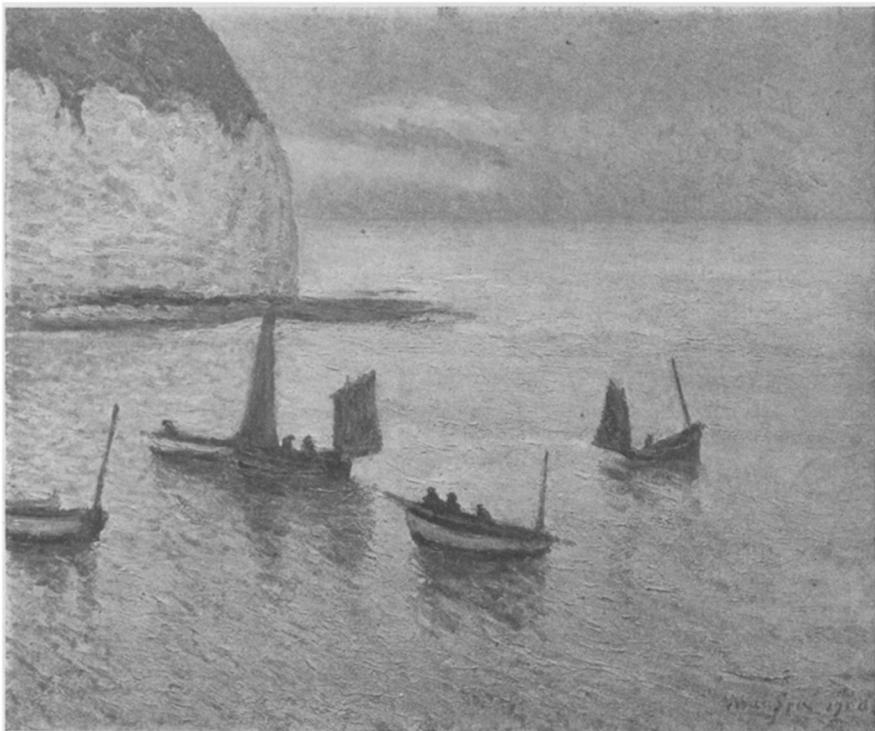
Museum of Fine Arts Bulletin

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Departure of the Fishing Boats

Maxime Maufra (b. 1861)

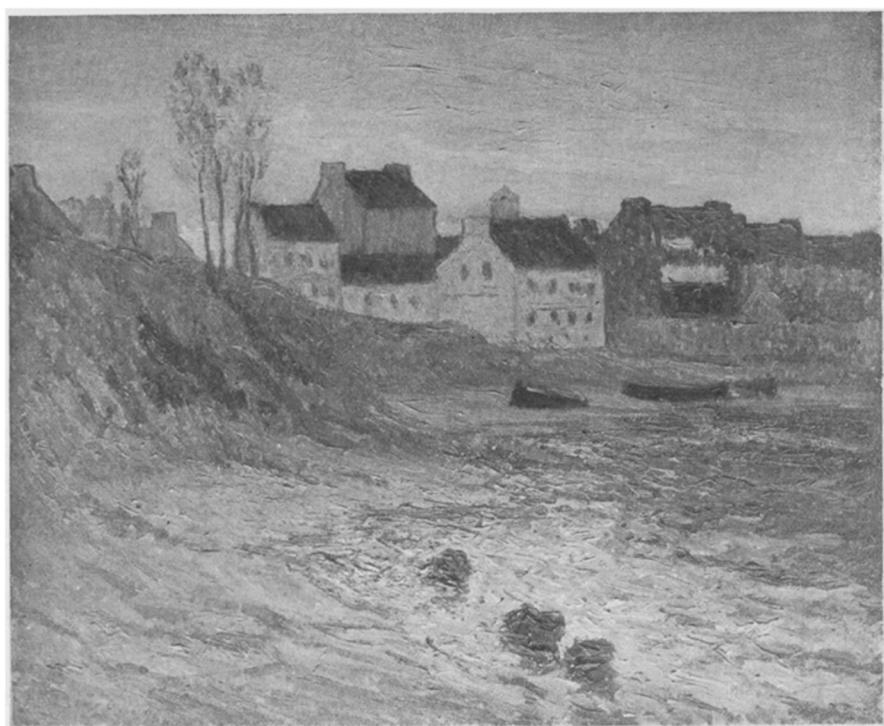
John Pickering Lyman Collection

Gift of Miss Theodora Lyman, 1919

The Gift of Miss Theodora Lyman

THE present Bulletin contains illustrations of a number of objects from the notable collection chiefly of pictures and ceramics formed by the late John Pickering Lyman and given the Museum by his sister, Miss Theodora Lyman. The pictures are the work of contemporary French and American painters. The delicate and forcible coloring of all is such that their reproduction in black and white is especially unequal to suggesting the charm of the originals. One of the most remarkable in its perfectly consistent tonality, a landscape by Pissarro, is not here illustrated in order not to do it too great injustice. The canvas by Maufra, reproduced above, gives a lively suggestion of the movement of waves, hardly to be discerned in half-tone reproduction.

The Museum may well find occasion for congratulation on the acquisition of the large and important series of Chinese, Japanese, and Korean potteries and porcelains which Mr. Lyman collected. The collection as a whole includes seventy-four pieces of Chinese pottery, one hundred and four pieces of Chinese porcelain, one hundred and thirty pieces of Japanese pottery, ten pieces of Japanese porcelain, four pieces of Korean pottery, four pieces of Korean porcelain, one piece of Indian pottery, six pieces of Chinese enamel, three Japanese color prints, and seventeen wooden stands. The quality of the entire series reaches a high average; and among the pieces are a number of exceptional interest and of first-rate importance. A small selection is illustrated on pages 4 to 8. The collection includes also a number of pieces from the Nearer Orient and from Spain, a few of which

*Seacoast at Trouville**Claude Monet (b. 1840)**Winter Twilight, Douarnenez**Maxime Maufra (b. 1861)*



On the Road to Moret

Alfred Sisley (1840-1899)

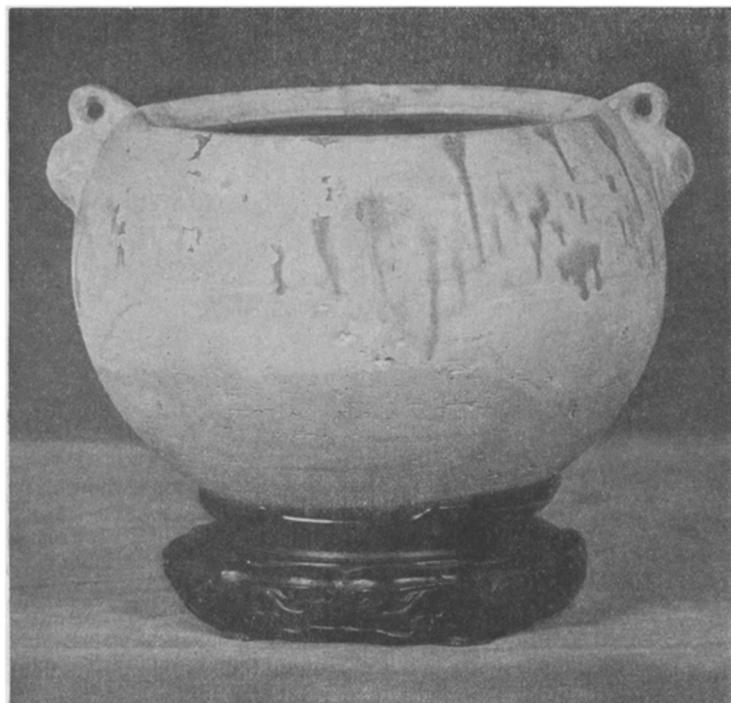


Winter on the Banks of the Eure

Emile Loiseau



Chinese Pottery. *Tz'u-chou* type, decorated in two tones of brown on white slip before glazing
Ming dynasty H., 168 mm.; d., 185 mm.



Chinese Pottery. Hard clay partly covered with clear glaze splashed with blue over white slip
T'ang dynasty H., 126 mm.; d., 176 mm.

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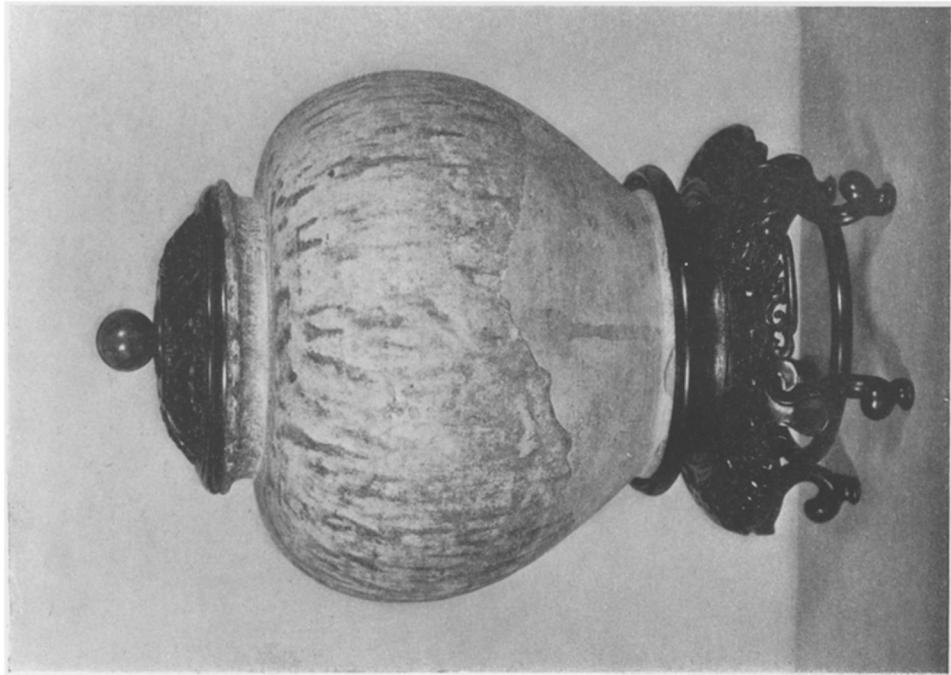
Chinese Pottery. Probably made in Kiangnan Province
Sung dynasty H., 140 mm.; d., 290 mm.



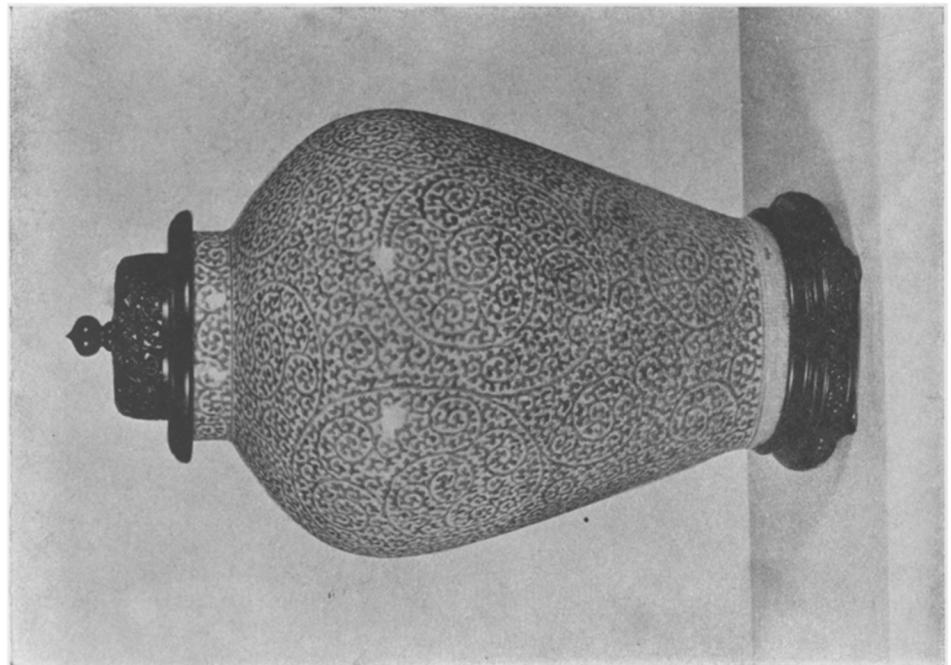
Chinese Porcelain. Yellow-stemmed grapes and fleckings of deep-toned "peach-bloom" color in gray-blue ground
Yung-chêng period, marked D., 263 mm.

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Chinese Pottery. Soft clay partly covered by clear glaze splashed with blue shading to green over white slip
Tang dynasty H., 172 mm.; d., 209 mm.



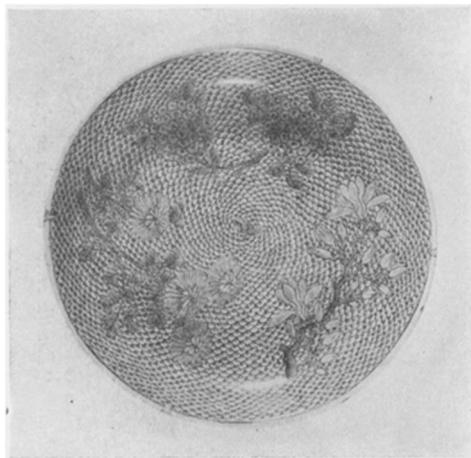
Japanese Porcelain. The design painted in cobalt blue before glazing
Nineteenth century (?) H., 430 mm.; d., 331 mm.



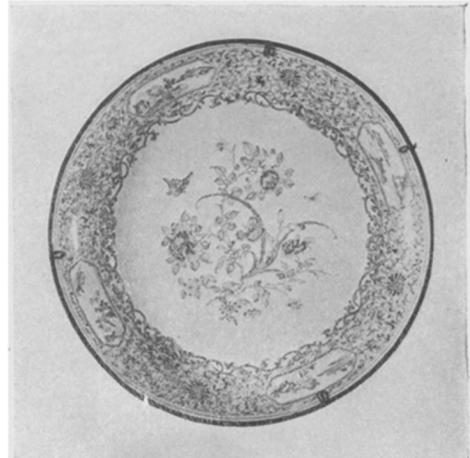
Chinese Porcelain. "Famille verte" enamels on glaze
Seventeenth century H., 418 mm.; d., 188 mm.



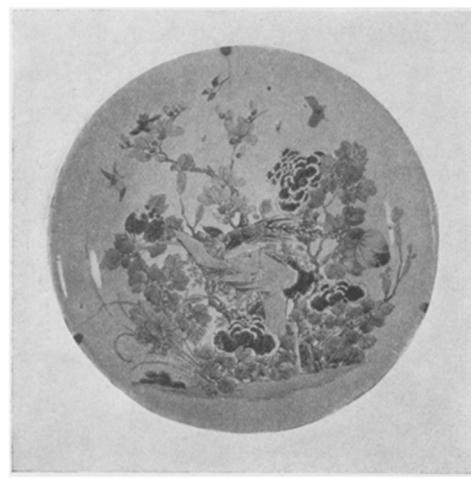
Chinese Pottery. *Tz'u-chou* type. Before firing, parts of the clay were scraped clear of glaze and slip to form the design H., 372 mm.; d., 368 mm.
Sung dynasty



Chinese porcelain. "Three color" and iron-red enamels on glaze
K'ang-hsi period D., 328 mm.



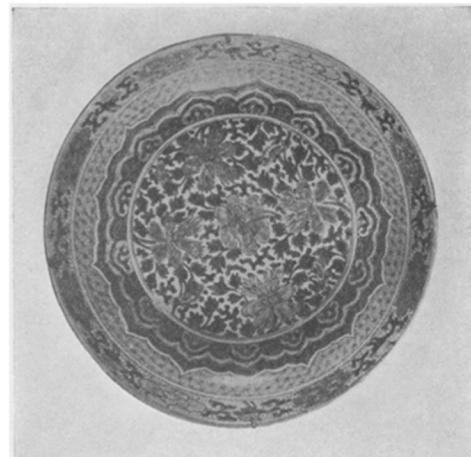
Chinese Enamel on copper
Ch'ien-lung period D., 313 mm.



Chinese Porcelain. "Famille verte" enamels on glaze
K'ang-hsi period D., 353 mm.



Chinese Enamel on copper
Ch'ien-lung period D., 332 mm.



Chinese Porcelain. "Three-color" and iron-red enamels on glaze
K'ang-hsi period D., 324 mm.



Chinese Porcelain. "Famille verte" enamels on glaze
K'ang-hsi period D., 353 mm.

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Rhodian Plate
About seventeenth century Diam., 290 mm.



Spanish Plate. Talavera ware
About seventeenth century Diam., 395 mm.



Hispano-Moresque Plate
Seventeenth century Diam., 400 mm.



Rhodian Plate
About seventeenth century Diam., 290 mm.

John Pickering Lyman Collection

Gift of Miss Theodora Lyman, 1919

are illustrated above. The Rhodian plates show the influence of Persia. The ship-design on one is an ingenious blending of pure geometrical pattern and pictorial form. There are examples also of the lustre-ware called Hispano-Moresque, the contribution of the Moors to ceramics in Spain. The Spanish plate represents what was once the most celebrated make of faience in Spain, that of Talavera, near Toledo. It is a characteristic piece of Talavera ware both in color and the free sketchy brushwork of its decoration. Eighteenth century English ceramics are also represented in the collection. There are several pieces of furniture: Italian chairs of the seventeenth century, and eighteenth century pieces, both English and American.

The collection has been shown in the Renaissance Court during January and will remain until it must give place to the Exhibition of Contemporary French Art arranged for February.

Accessions: Print Department, 1915-1920

WITHIN the past five years, 1915-1920, there have been added to the Museum collection, by gift, purchase, and bequest, 2342 prints. The following selection is now on exhibition in the Print Rooms:

Room 2. Modern etchings: Zorn, Webster, Short, Strang, Lepère, Legros, Benson, Cassatt.

Room 3. The Tarocchi cards.

Room 4. Engravings by Schongauer, Van Meckenem, Duvet; etchings by Van Dyck.

Room 5. Mezzotints by Peter Pelham.

Room 6. Fifteenth century Italian engravings; etchings by Rembrandt; Blake's engravings for Dante's "Inferno."

Room 7. Engravings by Nanteuil and Morin; portraits of Marie Antoinette.